used when writing from the types of arguments, whether inductive, deductive, or some mixture, that compose the patterns.

The problems in Seyler's account of arguments are not unique—many composition texts share them in some degree. Other texts may not, however, share some of the book's strengths. In particular, in the third section Seyler separates the research report from the research paper proper. The research paper contains an arguable conclusion, and is controversial in the sense that rational people can disagree concerning the thesis. This strikes me as an excellent way to teach students to integrate logical reasoning into the research process. Rather than provide a perfunctory chapter on logic, Seyler makes it a necessary component of research. I just wish that the circle of terms needed to understand and employ logical reasoning were precisely and correctly laid out. Until there is a text that does this while providing other material needed in a composition course, I suggest that a teacher jettison much of the argument analysis, but retain the discussion of the argument paper. And by all means concentrate on the research process and Seyler's interesting collection of essays at the end of the book.

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Nan Johnson's important historical study serves two purposes: (1) it analyzes the epistemology and philosophy underlying nineteenth-century rhetoric in North America and (2) offers a practical look at teaching practices of the time by examining the most popular textbooks used at colleges and universities. In this comprehensive overview of a period little studied and often undervalued in the development of rhetorical theory and practice, Johnson thoroughly presents the "New Rhetoric" of the eighteenth century, which greatly influenced nineteenth-century North American rhetoric, and points out the original contributions to rhetorical theory made in nineteenth-century North America. She explains how the classical assumptions and the epistemological and belletristic premises of the work of Hugh Blair, George Campbell, and Richard Whately provided the foundation of nineteenth-century American rhetoric. This tradition executed a refined synthesis of those theoretical commitments that promoters of the eighteenth-century "New Rhetoric" were the first to combine: an examination of "mental faculties," the
view that rhetoric applies to both oral and written communication, a commitment to the development of taste, and a neoclassical regard of rhetoric as the art of adapting discourse to purpose, audience, and occasion.

Johnson divides this period in the development of rhetorical theory into three areas: oratory, prose composition, and literary analysis. She demonstrates how this period adhered to the neoclassical idea that a rhetorical education was not complete until mastery of these arts had been achieved through practice, performance, and the study of theory. She analyzes how the “New Rhetoric” became Americanized through the principles of democratic idealism. Johnson explains how North American rhetoricians valued oratorical practice and credited the public speaker with the role of representing the interests of the general citizenry. Oratory, in particular, was viewed in far more political terms than the New Rhetoricians saw it. Although this work claims to treat nineteenth-century rhetoric in both the United States and Anglo-Canada, the bulk of the information concerns the development of rhetoric in the States. As Johnson explains, only one Anglo-Canadian treatise promoting a comprehensive view of rhetoric was published during the nineteenth century.

In the final section of this work, Johnson illustrates in what ways nineteenth-century rhetoric surpassed the earlier traditions by justifying a broader conception of rhetorical practice. Specifically, nineteenth-century theorists believed that rhetorical theory could be applied to all types of both written and oral communication, and they extended the function of rhetoric to include social and cultural matters. These adaptations are particularly evident after 1850. Johnson proves that nineteenth-century North American rhetoric served the interest of social progress, democracy, individuality, and cultural literacy by reinventing the role “for the orator and the writer in the grand scheme of things.”

Nineteenth-Century Rhetoric in North America answers the charge that the status of rhetoric during this period declined. The pedagogical, theoretical, and philosophical interests in the discipline in the nineteenth century were supported vigorously by the liberal arts curriculum that consistently affirmed the cultural function of theoretical education. Johnson shows how nineteenth-century rhetoricians claimed for rhetoric the status of science, practical art, and civil servant by addressing the dominant intellectual and cultural values of their era. She has introduced the primary nineteenth-century North American rhetoricians and their treatises and connected these figures and their works to their predecessors and to each other. Although this work makes no great new discoveries, it does fill a void in the development of our discipline and serves as a factual guide for students of rhetoric studying the nineteenth century. This volume is well-researched and expands on Albert Kitzhaber’s Rheto-
ric in American Colleges, 1850-1900. The two works together offer a comprehensive view of nineteenth-century North American rhetorical theory and practice at the university level. This publication by Southern Illinois University Press (along with their commitment to publishing definitive editions of works from figures of this period) will promote needed scholarship in this area.

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Written for two very different audiences, these two books addressing grammar instruction share a certain practical orientation, both writers recognizing the status-conferring qualities of correct usage. Their approaches differ markedly, however. Noguchi, writing for specialists, dispenses with as much of the traditional vocabulary and rules of correct usage as possible; Pinckert, writing for a general audience, retains them.

Noguchi preaches the new orthodoxy, and few up-to-date readers will quarrel with his desire to reduce the amount of formal grammar instruction in writing classes and to make the most productive use of that instruction to improve student writing. Nor is anyone likely to object to his finding that grammar instruction is most effective in matters of style. Likewise, Noguchi’s call for a minimalist “writer’s grammar” consisting of four elements—sentence (or independent clause), subject, verb, and modifier—will likely seem a sensible compromise to both the traditionalists and the anti-grammar faction he describes. Most useful, too, are his suggestions for using native-speaker competencies in place of traditional grammar instruction. Anyone who has watched students struggle to identify the subject of a sentence, for example, will benefit from reading about the way adding a tag question can draw on a student’s unconscious knowledge of sentence structure to isolate the subject as a pronoun at the end of that tag (e.g., “Jim and Sue can dance the tango” becomes “Jim and Sue can dance the tango, can’t they?”).

Unfortunately, to reach such genuinely useful material, readers will first have to read a good deal else that might well have been dispensed with. Noguchi often presents a straightforward, uncontroversial state-